

THE MUSICAL TIMES

AND

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FOR THE MUSIC CONTAINED IN THE 103 NUMBERS
SEE PAGE 122.

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The Leading Ballads of the Day seem

to be “Mary Astore,” “The Tear, and “The Sunshine of our Home,” the latter constantly sung with rapturous applause by Miss Dolby. This accomplished vocalist is rising rapidly to the acme of public favour, and her beautiful rendering of this touching song (which, by the way, Edward Land composed expressly for her) is at least equal to any of her numerous triumphs. The Poetry (Mr. Carpenter's) inspired the composer, and he has transmitted the inspiration, clothed in melody, to the accomplished singer, who never fails to charm her audience with the heartful strains. “Mary Astore,” by Stephen Glover, and “The Tear,” by Kücken, are taking a like position in popular favour, and afford Miss Dolby new opportunities of shading her fair brow with undying laurels—*Observer*, Dec. 19, 1852.—London: published by Robert Cocks and Co., New Burlington-street; and of all music-sellers.

THE MUSICAL TIMES,
And Singing Class Circular.

With which is incorporated "THE MUSICAL REVIEW."

JANUARY 1st, 1853.

MOZART'S MASSES.

Nos. V., VI., VII.

Contributed by E. HOLMES.

THE volume of Masses from which we computed the extent of Mozart's compositions of this kind has misled us. It ended with the 15th; but we have since found that Mr. Novello published three others, including a short Requiem in D minor, which with the six unpublished ones catalogued by André, increases the number to twenty-four. Mr. Phillippeau, a Dutch merchant formerly settled in London, who was an amateur of the best music, and an excellent performer on the violin, communicated the scores of these works to Mr. Novello, from the library of the chapel of Moses and Aaron, at Amsterdam. Mozart made a great impression in Holland, as a child; throughout his days, the Dutch were in communication with him, and they would have helped to re-establish his fortune, if life could have been spared to him a little longer.

It would be difficult to account for the diversity of the scores of Mozart's Litanies, Offertories, Masses, &c., produced in the Composer's youth at Salzburg,—some so full and luxuriantly instrumented, others so bare,—except on the supposition that he was invited to compose for many musical establishments besides those of his native city. Impressed with the necessity of obtaining a rapid pen to seize at once the evanescent ideas which present themselves to the composer, he wrote assiduously, but never for the mere practice of writing—never without the object of performance. He feared not to leave that which 'dying he might wish to blot' or burn, and did not erect his genius on the piles of waste paper which ordinary beings must fill as mere academic exercises, before they can with credit write themselves composer. Hence the additions to his unknown but genuine works disclosed of late; and the field of novelty is still richer than is generally imagined.

Of Litanies, Motets, Offertories, and other ecclesiastical works unpublished and almost unknown in England, differing in style, and often more elaborately finished than the Masses, the number is considerable, and the various treatment of each affords a fair guess at its origin. The Masses written officially for Salzburg are known by a symphonic and orchestral style, and a dramatic expression of the text, which seem to have originated with the Composer. With regard to the deficiency in wind instruments, and

the want of violas, the scores have a general agreement—they shew the poverty of the band, and the limited resources from which Mozart was compelled to make his music. The Masses produced for Italy, and for places in which Italian taste prevailed, are more regular, scientific, and contrapuntal in their form, with little prominence for the instruments, but great art in the arrangement of the voices. Mozart himself delighted in this exercise, as he did in every thing which transformed him—made him, as it were, strange to himself, and so enlarged the general scope of his art. Italy had not lost her old supremacy in his day; and in spite of all the Germans have since done, we must not forget her great Neapolitan and Roman School as having first pointed the way to ecclesiastical and choral grandeur.

The Kyrie for five sopranis, written in different canons, which is in André's collection, is a curious exercise of Mozart's pen. No one at present living ever heard a note of it, and probably the last echoes of its sound died away within some convent of nuns. The *Miserere* in A minor, for Alto, Tenor, and Bass, written at Bologna in his 14th year, in Palestrina's manner, proved to the Padre Martini his perfect acquaintance with the ancient Italian style in its severity. Another very fine work of this kind was produced by him some years later for the Elector of Bavaria, in which, though he preserved the antique style, the invention and the thoughts are wholly new. We have seen a published score of this *Miserere*. The interest found in the perusal of the catalogue of Mozart's works is excited by nothing more strongly than by its attestation of the constant effort which he made to change his pen. Amidst the quantity of his work this was the recreation of his mind, and it made him early acquainted with the extent and character of his powers.

The same year in which he composed his second and fourth Masses (1776) he produced his Litany in E flat, for four voices and a complete orchestra, including first and second violas, which please the eye in the score as much as they must have pleased the ear in performance. This work contains majestic choruses of a style differing from anything we ever yet heard of the auth. What occasion of ecclesiastical solemnity occurr'd at Salzburg in the spring of the year to give this golden opportunity we cannot now find. In this work we first find obligato wind instruments—a concerted flute and oboe with the voice parts—in the Agnus Dei. Fétis, the historian, referring to *Idomeneo*, ascribes the invention of this kind of music to Mozart. To these nobilities we may certainly add, that he was the first who made voices accompany instruments, or devised the idea of a solo to be accompanied by subordinate voices in a quartet.

The Mass No. 5 in C, not appearing in any

catalogue, enables us only to speculate on its date from internal evidence. It was composed, we think, for Salzburg, and at a more juvenile period than any of its predecessors. The instrumental score is for two violins, two trumpets, bass and organ. Mozart, in a letter to the Padre Martini, deprecated the frequent use of military trumpets in his masses, though obliged to use them because they titillated the archiepiscopal ears. If Mozart, who employed the trumpet so beautifully in his opera finales, bringing them in by degrees, animating the music, and tipping the crescendos with a tongue of flame, could have revised in his mature life these trumpet parts, we think he must have remembered the archbishop with a smile. At the end of the first bars of the melodious, and, in the voice parts, beautifully written Kyrie, the trumpets enter with the well-known



To be continued.

HER MAJESTY'S THEATRE SCHEME.

It may perhaps be in the recollection of some of the readers of *The Musical Times*, that on the announcement of the new plan for tenantry Her Majesty's Theatre for the ensuing season, the writer expressed his opinion adversely to the success of such a project carried into effect by the means proposed. Not that he had any personal objection to the plan—not that he wished to prejudice the cause—not but that he would have rejoiced for the sake of musicians and their art, to have seen it in prosperous operation; but that he saw no prospect of its maturity. The whole scheme appeared to have originated in a mistake: public patronage could not be expected upon the terms proposed—the machinery was of too exclusive a character to find favour in the sight of the "many-headed monster." A joint-stock company holding out no advantage to shareholders, but very fair chance of a further demand upon their exchequer, was not the kind of thing for John Bull in 1852. The writer clearly saw this, and while cordially wishing success to the plan, could anticipate no other result than that of failure.

Had the noblemen and gentlemen whose names appeared at the head of the prospectus wished to carry on the management, it would have been far better to have trusted to their own resources, especially as they intended to monopolize the direction of the whole scheme: all the power, even to self-election, being vested in the proposed committee. It is not therefore surprising to find in the *influs* of the *Athenaeum*—a periodical generally of correct for the year 1852:

"Mea
are singular, regarding our own rival Italian Operas the oracles to conduct silent Persons not oracular assert that the proposal been resp'nt? *Majesty's Theatre* on the joint-stock principle has resorted to it so coldly, that some other expedient must be coming, there ^{at} theatre is to be open at all. Were the capital forth-an exhausted rep'rtory."

The truth of the matter is, that one Italian opera appears to be as much as the aristocracy of England either can, or is willing to support, and the establishment of the second appeared but the precursor to the failure of both. There is little doubt that either could be carried on with spirit, few members either of the aristocracy or the general public would be disappointed at the end of the season of having been present as often as they wished.

Meanwhile, it may not be out of place to state that there is no prospect of hearing Madame Viardot during the next season, and but very faint hopes of the appearance of Grisi: a Madame Medori, with more voice than skill, is at present supposed to be the substitute for the latter.

The new scheme has been here merely incidentally alluded to, from the writer having seen the statement he has copied put forth by a generally well-informed publication, and it is to be hoped that this probable failure will lead to a reconsideration of the plan, and an adoption of a more secure principle of action.

VERNON.

PERFORMANCE BY THE BLACKBURN CHORAL SOCIETY OF THE SACRED ORATORIO,

"The Deliverance of Israel from Babylon,"

BY JACKSON, or MASHAM.

It has again become our pleasing duty to lay before our readers a notice of one of those great musical performances for which the town of Blackburn has of late become so celebrated. This took place on Thursday evening last, according to previous announcement, the oratorio selected for the occasion being Mr. Jackson's recent work, *The Deliverance of Israel from Babylon*, which was performed by the Blackburn Choral Society, in Park School, in this town. From the long and careful rehearsal which the composition had undergone, a rich treat was anticipated from the performance by the lovers of sacred music, in its highest and noblest sphere—the oratorio. The expectations formed, we feel assured, must have been amply realised by the result. A long list of influential patrons graced this, as other similar efforts of the society, which, since the year 1821, has made many an arduous struggle to bring out, with a sufficient degree of perfection, some of the noblest efforts of musical genius; amongst others we may mention *Acis and Galatea*, *Joshua*, *Samson*, *Israel in Egypt*, *Joseph*, *Te Deum*, *Alexander's Feast*, *The Creation*, Mendelssohn's *St. Paul*, and, more recently, Handel's *Deborah*, and the *Messiah*; the memorable performance of the first of these two latter, at the parish church in this town, on the 21st November, 1850, before an assemblage of 2,000 people, must still be fresh in the recollection of many of our readers. It is to the untiring zeal and exertions of Mr. Clough, the indefatigable conductor of the Blackburn Choral Society, that the public are indebted for the production of so many of the best works of the great composers. This gentleman, amid the various requirements incident upon a successful practice in the legal profession, has still found leisure to study deeply at those pure fountains of musical inspiration, the scores of Handel, and the works of other great musicians of later times, with a success which the recent performances, in which he has acted as conductor, will amply testify.

Park School is in every respect well adapted for a musical performance of such magnitude as the one under notice. From its spaciousness, the school was erected by the Messrs. Pilkington, Brothers, for musical purposes, at a cost of about £5,000. The father of James Pilkington, Esq., M.P. for Blackburn, was for many years, and, indeed, up to the period of his death, the president of the Blackburn Choral Society. James Pilkington, Esq., has also, at his own expense, purchased the necessary instruments for a full brass band, which is at the present time under the able tuition of Mr. George Ellis, leader of the Blackburn Choral Society; Mr. Pilkington has also purchased the necessary instruments for the formation and use of a wood and string band—including clarinets, oboes, flutes, bassoons, violins, violas, violoncellos, double basses, &c., &c. The orchestra is quite unique in its style, and is built on the same model as that of the Philharmonic

Round.

On the Diatonic Scale.

Written and composed by
T. GOODMAN, Canterbury.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 24, Poultry; also in New York, at 389, Broadway.]

Moderato.

The musical score consists of four systems of three staves each, representing three voices in a round. The voices are numbered 1, 2, and 3. The music is in common time, with a key signature of one sharp (F#). The vocal parts are:

- Voice 1 (Top):** All who sing and wish to please, must
Do Re Mi Fa
Na - ture's bless - ings all should seize, .
- Voice 2 (Middle):** Sing in tune, the words ex - - press;
Sol La Si Do
which to ill give sweet re - - dress;
- Voice 3 (Bottom):** Keep the time, take breath with ease, The
Do Si La Sol
Har - - mo - ny bids an - ger cease, and
- Reprise (Bottom):** Sounds sus - - tain, the voice sup - - press
Fa Mi Re Do
soothes the mind that feels dis - tress.

Measure numbers 2 and 3 are indicated above the staff lines in the third system.

(1)

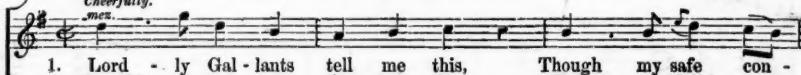
GLEE.
Poetry by GEORGE WITHERS, 1614.

Lordly Gallants.

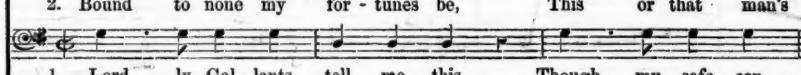
Music by DR. CALL COTT.

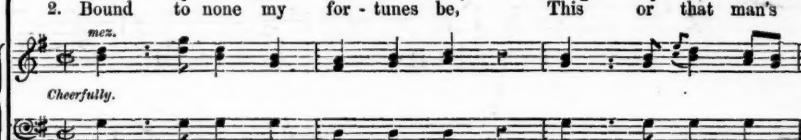
[London : J. ALFRED NOVELLO, 69, Dean Street, Soho, and 24, Poultry ; also in New York, at 389, Broadway.]

Cheerfully.

1st TREBLE. 

2nd TREBLE. 

BASS. 

ACCOMP. Met. $\frac{4}{4}$ =138. 

- tent you weigh not, In your great - ness what one bliss, Have you gain'd
fall I fear not, Him I love that lov - eth me For the rest

- tent you weigh not, In your great - ness what one bliss, Have you gain'd
fall I fear not, Him I love that lov - eth me, For the rest

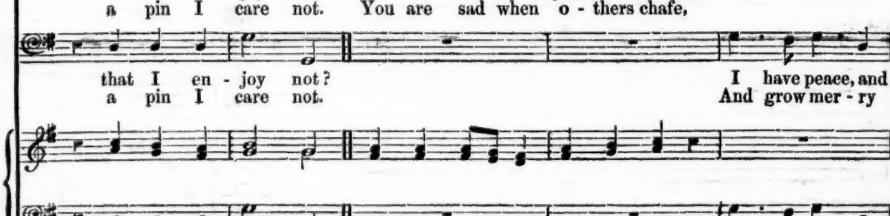
- tent you weigh not, In your great - ness what one bliss, Have you gain'd
fall I fear not, Him I love that lov - eth me, For the rest



that I en - joy not? You have ho - nour, you have wealth,
a pin I care not. You are sad when o - thers chafe,

that I en - joy not? You have ho - nour, you have wealth,
a pin I care not. You are sad when o - thers chafe,

that I en - joy not?
a pin I care not. I have peace, and
And growmer - ry



LORDLY GALLANTS.

All the day I mer-ry merry make, And at night no
I that hate it and am free, Laugh and weep as
cres.

All the day I mer-ry merry make, And at night no
I that hate it and am free, Laugh and weep as
cres.

I have health, All the day I merry merry make, And at night no
as they laugh, I that hate it and am free, Laugh and weep as
cres.

mez.

care I take, All the day I mer-ry mer-ry make, And at night no
pleas - eth me, I that hate it and am free, Laugh and weep as
cres.

care I take, All the day I mer-ry mer-ry make, And at night no
pleas - eth me, I that hate it and am free, Laugh and weep as
cres.

care I take, All the day I mer-ry mer-ry make, And at night no
pleas - eth me, I that hate it and am free, Laugh and weep as
mez. *cres.*

care I take, And at night no care I take.
pleas - eth me, Laugh and weep as pleas - eth me.

care I take, And at night no care I take.
pleas - eth me, Laugh and weep as pleas - eth me.

care I take, And at night no care I take.
pleas - eth me, Laugh and weep as pleas - eth me.

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No. Contents of Book I.

1	Chorus...How lovely are the messengers (St. Paul)
2	Aria...Be thou faithful unto death (do.)
3	Chorus...Stone him to death (do.)
4	Aria...But the Lord is mindful (do.)
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6	Happy and blest are they (do.)

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7	Chorus...As the hart pants
8	Aria...Jerusalem, thou that killest the prophets (St. Paul)
9	Aria & Chorus...Excita Domine (Three Motets, No. 1,
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12	Aria & Chorus...For I had gone forth (do.)

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13	Aria...He counteth all your sorrows (Lobgesang)
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15	Trio...Beati omnes (Three Motets, No. 2, Op. 39)
16	Duet...In His hands are all the corners (95th Psalm)
17	Duet & Chorus...I waited for the Lord (Lobgesang)
18	Aria...Consume them all (St. Paul).

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SACRED.

17	All people that on earth	Tallis
*27	And he shall purify	Handel
*37	Alla Trinita Beata	
*80	Again my mournful sighs	Battishill & V. Novello
*90	Behold I bring you good tidings (Anthem for Christmas Day)	T. L. da Vittoria
*46	Blessed is the people	Novello
*50	Blessed is he that considereth the poor	Dr. Nares
103	Blessed are the dead, (<i>Jerusalem</i>)	H. H. Pierson
*74	Behold now, praise the Lord	Creyghton
8	Call to remembrance (Anthem)	Farrant

Continued from page 118.

Society in Liverpool, and is capable of accommodating about 200 performers.

At seven o'clock, the school presented a brilliant and animated scene. Not less than from 900 to 1,000 persons were present. Mr. Jackson, the composer of the work, was to have honoured the performance with his presence, but through indisposition was prevented from doing so. Mr. Clough, as conductor of the society, wielded the baton, and Mr. George Ellis was at his usual post as leader of the band. The vocalists engaged for the occasion were Mrs. Sunderland, who has long been a favourite in this locality; Mrs. Winterbottom, Mr. Graham, and Mr. Sanderson, both members of the Blackburn Choral Society, took responsible parts in the performance. The band and chorus, which were most effective, irrespective of the principal vocalists, amounted in number to upwards of a hundred performers.

We now proceed to lay before our readers an analysis of the musical work which this phalanx of performers was called upon to execute; this, however, must be preceded, as the most natural course, by some account of Mr. Jackson, the composer of the work.

Mr. William Jackson, the gifted composer of *The Deliverance of Israel from Babylon*, and other musical works of great merit, was, until a recent period, a resident at Masham, a small and secluded village in Yorkshire. From early youth, Mr. Jackson has evinced an ardent disposition for the study and practice of music; and, unlike many of the great contrapuntists of the last century, has, aided with a moderate degree of what may be called musical science, produced compositions which rank high as specimens of true musical expression. It was the custom of Mozart, when speaking of the difference of mere science as compared with a true feeling for the expressive and imaginative in musical art, to refer to two of the greatest contrapuntists of a bygone age, as never having produced, in all their lives, a single melody worth hearing. So much for mere science. Nature, however, has taught the composer, who is the subject of the present notice,

"To snatch a grace beyond the reach of art,"

which will assuredly be the most certain means of conveying down his name to posterity. Mr. Jackson, while residing in Masham, carried on a business there totally unconnected with music, being, in fact, rather an ardent amateur in, than a professor of that art, and fulfilling the duties of organist at the village church. In the autumn of the present year, we believe, Mr. Jackson removed to Bradford, in Yorkshire, at which place he opened an establishment as a musical repository, and is at the present time, we understand, devoting the whole of his attention to his favourite pursuit of music, and also giving instructions in the art. He is the author of several elementary works on music; amongst others, an excellent manual on the art of singing. Mr. Jackson is also the composer of several glees and anthems, most of which have become very popular; we may mention the beautiful glee composed by him, entitled "The Sisters of the Sea," which is now being sung at all our principal concerts. It is about three years since *The Deliverance of Israel from Babylon* was first published; * and since that period the composer has given to the world another oratorio, called *Isaiah*, a work of great merit, and which has been performed at Liverpool during the present year, where it was received with every demonstration of applause.

The following is an outline of the work:—

The subject of the oratorio is taken principally from that portion of the Holy Scriptures comprised in the book of

Daniel, which has been ably versified by T. Carter, jun., Esq., a friend of the composer.

The characters represented in the present oratorio are—Daniel, an Israelitish man, Israelitish maid, company of Israelites, Persian soldiers, Belshazzar, Nitocris, Chaldean women, priests of Baal, courtiers.

Scene—Babylon.

The overture opens with a slow movement in D minor, common time, which leads into a fugue in D major; the subject of this fugue is afterwards reproduced, in a very ingenious manner, and worked into a bacchanalian song. The key again changes into D minor, and the subject of the fugue is continued amongst the bass instruments. This, again, leads to a march, in D major, which is afterwards arranged as a chorus. The first recitative (in D minor) is descriptive of the desolation of Jerusalem, followed by a song, in the same key, upon the touching theme of the Israelites bewailing their captivity. This is succeeded by an unaccompanied semi-chorus (in D major), of the prayer of the Israelites to the God of Jacob; then follows the song of an Israelitish maid (in G major), lamenting the unhappy lot of her kindred, and recalling to mind the dearly loved scenes of her native land, in an air highly beautiful and expressive. A company of Israelites then offer up a choral hymn (in B minor), praying the Great Supreme to restore Israel to its original greatness; they are interrupted by a priest of Baal, who taunts the captives with invoking the aid of a deity impotent to save them. The priests of Baal then, in a chorus (in E major), command them to bend the knee to Baal, he alone having the power to restore them; this leads into a duet and chorus (in C major), of Israelites, avowing that they put their trust in God, and that it will not be in vain; the chorus is elaborately worked out with a splendid fugue. Daniel then announces in recitative, Belshazzar's impious feast; this is followed by a song, telling the haughty rulers of the earth, Belshazzar and his guests, that there is One who will avenge the cause of the Israelites. A chorus of Israelites comes next (in E minor), praying Jehovah to smite the despot, and prove that He alone is God. Then follows a most beautiful terzetto (in E major), with an Israelitish maid, Israelitish man, and Daniel, opening a splendid prospect of the future glory and happiness of the Israelites; which is succeeded by a chorus of Israelites (in B, five sharps), hoping that the great conqueror, Cyrus, will restore them—

"And rend asunder Babel's chain,
And give to Judah sway again!"

This magnificent chorus is a splendid specimen of fugal composition.

The second part opens with an instrumental introduction, the scene being supposed to be laid in the banqueting hall of Belshazzar's palace; the movement, which is very descriptive, is in E flat major, 3/4 time; and, by a beautiful transition into A flat major, 6/8 time; this is succeeded by a chorus of courtiers, proclaiming the pomp and power of Belshazzar. The Chaldean priest then taunts Belshazzar with not producing the holy vessels; whereupon the King, in recitative, gives orders for the cups to be brought forth. Then follows a canon (in F major, 6/8 time,) of Babylonish women, in praise of wine and beauty (but which was omitted in the performance). A courtier then follows, with a song, (in C major) the subject of which is taken from the fugue in the overture; another courtier enters with the precious vessels; Belshazzar orders the goblet to be filled, and at the moment he is about to quaff the wine, he is interrupted by a highly descriptive chorus (in D minor) portraying the handwriting on the wall. Then follows Belshazzar's prayer to Baal; Belshazzar's mother, Nitocris, on seeing the sacred vessels, reminds her son of his grand sire having been transformed into a beast, and urges him to send for Daniel. Then follows a grand chorus of Israelites, (in A minor)

* The success of many of the numerous performances of *The Deliverance of Israel* have been chronicled from time to time in the *Musical Times*.

describing the wonderful ways of Providence, and that the angels around His throne cannot pierce His depths. This ends the second portion.

The third part opens with an air, by Nitocris (in F minor), a lamentation for Babylon. Daniel then enters, and in a highly descriptive recitative, explains the handwriting on the wall. Then follows what is probably one of the finest airs in the oratorio (in C minor), by Daniel, wailing for mighty Babylon; this is succeeded by a march of the Persians (at a distance), the subject the same as the march in the overture; this march is then made the accompaniment to an exulting chorus, describing the coming of the great deliverer of a captive people. Another prayer is then introduced from Belshazzar to Belus, which is followed by a grand double chorus (in C major), of Israelites and Persian soldiers, hurling defiance to the foe, and shouting a nation's overthrow. To this succeeds a beautiful air (in G minor), by an Israelitish woman, describing the sinner's fear of God's avenging hand; which is followed by a lovely chorus (in B flat) of Israelites ascribing praise to God, and imploring His grace to sin no more. There are three several subjects, beautifully worked out, in this chorus. Next comes a grand soprano song (in F major), by an Israelitish maid, which may truly be said to be the gem of the piece, descriptive of the exulting feelings of the Israelites at the prospect of once again beholding their ancient glory around imperial Salem's towers, and offering thanks to God for

"Having rent the tyrant's chain,
And sworn to Judah sway again."

The oratorio is brought to a conclusion by a grand chorus (in D major) with soli for the principals—"Awake! put on thy strength, O Zion!" ending with a grand fugue on the word "Hallelujah!" This fugue is worthy of Handel; the subject of the first part of the chorus is interwoven with it, the whole being worked out with consummate skill and judgment, and bearing the impress, throughout every bar, of a master-mind in this most difficult branch of musical composition.

THE PERFORMANCE.

Mrs. Sunderland sustained the soprano part in her usual brilliant and pleasing style. She gave with exquisite taste the following pathetic theme, descriptive of an Israelitish maid lamenting that she could no more enjoy the dear scenes of her native land:—

"No more on Jordan's banks we stray."

Mrs. Sunderland also gave, with great tenderness and pathos, the following beautiful song, descriptive of the feelings of an Israelitish maid at the prospect of again beholding her beloved country, in which Mrs. S. was rapturously applauded and honoured with an encore:—

"And shall we then again behold
Imperial Salem's towers rise."

Mrs. Winterbottom, in the limited part that she took in the performance, sustained the contralto in her usual excellent style. Mr. Graham and Mr. Sanderson acquitted themselves, on the whole, very creditably. Of the choruses we can scarcely speak in terms of too much praise. Blackburn has long been noted for excellence in this respect. Several of the choruses were given, on Thursday night, with a unity and force which we have rarely heard equalled.

The band engaged on Thursday evening was excellent, and the various players appeared to do their utmost to render the fullest effect to the composition.

The oratorio was brought to its *dénouement* shortly after ten o'clock, having occupied about three hours in the performance, during which the audience listened with breathless attention, and appeared highly gratified at the rich musical treat that had been afforded them.

We have been induced to notice the present, as well as other musical performances which have been given elsewhere, at greater length than usual, being confident that

in so doing we are affording aid to a larger development of the practice of music, more especially of a sacred character, amongst the manufacturing portion of the community. We are wishful to defend the study and practice of this delightful art from the misapprehensions that have arisen on the subject, engendered chiefly by that spirit of utilitarianism which is still abroad amongst us, and which has ever been antagonistic to everything connected with the fine arts. The formation of such choral societies as exist in many of the towns of Lancashire and Yorkshire may be hailed as so many evidences of an increasing appreciation of the refined and beautiful, which is gradually developing itself in the minds of the working people. The operative will find many sources of enjoyment in the practice of such music as may be obtained in connexion with every choral society: in this he will find the sure source of both instruction and enjoyment, and probably not unfrequently a solace to many cares. Who, amongst us, after having listened to the sublime outpourings of *Israel in Egypt* or the *Messiah*, has not felt himself a wiser and a better man? And whilst the charms of music, when wedded to the truths of scripture, can thus fall with such a chastening influence upon the spirit, it is surely felt to be one of the best and richest gifts of an all-wise Providence, to cheer and sustain man in his earthly pilgrimage.—*Abridged from the Blackburn and East Lancashire Guardian.*

Brief Chronicle of the last Month.

THE HARMONIC UNION.—The first concert of the series proposed to be given by this new association, took place on the evening of the 17th. A prominent feature in the prospectus of this promising institution, is the fostering aid contemplated to be extended to native talent. In accordance with this design, therefore, a new oratorio, *Joseph*, by Mr. Charles Horsley, was performed on the occasion—the interpretation of which was preceded by the "National Anthem," and a motett (No. 5), by J. S. Bach. It is scarcely necessary to inform our readers that we are precluded by our plan of entering into minute or elaborate criticism, but we may be allowed to remark that the work is one of great skill in construction—its style that of Mendelssohn; its principal short-coming is the want of melody. The beautiful history of Joseph is but imperfectly felt and treated by the librettist, and to this may in some measure be traced the deficiency we have pointed out. The Union, in having secured the services of Mr. Benedict, may be considered fortunate; under him the orchestra proved itself completely efficient.

THE NEW PHILHARMONIC SOCIETY.—The second season of this junior society is now announced. Dr. Wyde is retained as one of the conductors; but Berlioz's name is absent from the scheme. A celebrated German composer is alluded to as likely to be engaged in a similar capacity; this allusion is to Dr. Spohr. The erection of a new music hall in the vicinity of Cavendish-square is also mentioned, in which the concerts of the society are to be held in a couple of years. The absence of Berlioz will doubtless be felt as a serious drawback; a misunderstanding in connexion with this distinguished composer has been the cause, we understand, of the withdrawal of Mr. Beale from the direction of the society.

OBITUARY.—Among the members of the profession who have been gathered to their fathers during the month just completed, is a name well known to all who have taken an interest in church music—we allude to Mr. Moxley, for thirty years organist of the parish church of St. Paul, Covent Garden. A thoroughly-educated musician, as well as a performer of first-rate ability, Mr. Moxley upheld the dignity of his office by a manly and independent, yet courteous and gentlemanly discharge of his duties; and it is a satisfaction to the writer, who for

for some years was engaged with him in a literary-musical pursuit, to state that as a gentleman, a scholar, and a man, he has found none who surpassed the friend to whose memory these lines are addressed.

EAST LONDON GLEE AND MADRIGAL UNION.—This society was formed a short time since in the vicinity of Poplar, under the direction of Mr. C. Robinson; the first performance took place on the 8th, at the Lecture Hall, Poplar, on which occasion, Locke's music in *Macbeth* was followed by a choice selection of glees, madrigals, songs, duets, and choruses, by the best masters.

THE WHITTINGTON CLUB.—The second concert of this prosperous institution was held on the 25th November, when a miscellaneous selection of music was performed by a select company of vocalists, under the direction of Mr. G. A. Cooper—the conductor being Herr Anschez.

THE CONGREGATIONAL PSALMODY SOCIETY will hold a meeting on the 31st of the month—too late for a notice in our columns this month.

THE SURREY HARMONIC SOCIETY.—This society gave Handel's *Messiah* on the 29th ultimo, at St. George's School Room, Borough Road. The principal vocal parts were allotted to Miss Eppy, Miss R. Cummings, Mrs. W. Dixon, Mr. Thomas Humphreys, and Mr. H. Barnby. The choruses were executed in a style which reflects great credit upon the society, and gave evidence of careful training. This was the second performance of the society, which has been established only a few months, and under the direction of Mr. J. J. Cayley.

THE PHILHARMONIC SOCIETY, holding its meetings at Shaftesbury Hall, Aldersgate Street, gave a performance on the 21st. The *Messiah* was the oratorio selected, and its performance reflected credit upon the body of amateurs who assembled for the purpose, under the direction of Mr. Essex; Mr. W. H. Essex presided at the organ. The terms of subscription to this society are extremely low—affording a good opportunity of practice for the million.

NEW GLEE AND MADRIGAL UNION.—Mr. G. Gray (of Her Majesty's Chapel Royal) has instituted a new glee and madrigal union; he intends giving performances, assisted by Miss E. Lyon, Mr. Cummings, Mr. Howe, and Mr. H. Barnby, in various parts of the country; he commenced by giving a concert at the King's Arms Assembly Rooms, on the 22nd.

EASTERN HARMONIC SOCIETY.—This society, on December 20th, gave its annual performance of the *Messiah* to a crowded audience at Poplar, under the direction of Mr. C. Robinson. The band and chorus were complete in every department, and deserve much praise for the able manner in which they (body of amateurs) performed the whole of the oratorio. The society is in a very prosperous condition, both for its musical abilities, and also with respect to the funds.

HARP SOIREE.—The amateurs and lovers of the harp, have been lately attracted to some matinées at Messrs. Erard's, by the performance of some new compositions for that instrument. The formation of these ré-unions originated with Mr. T. H. Wright, assisted by Herr Oberthür, Messrs. Boleyn, Reeves, and H. J. Trust. A grand national quartet for four harps, and a very effective duet from "Les Huguenots," both composed by Oberthür, were performed with great success, and afforded much gratification to a large and fashionable company present.

MANCHESTER.—Dr. Bexfield has recently paid a visit to Manchester; he was invited to attend the annual dinner of the Ardwick Gentlemen's Glee Club. Dr. Bexfield's glee, which gained the prize a few months ago, was warmly encored. The usual choir was in attendance, with Mr. B. Seed, as conductor. At a subsequent part of the evening, the chairman presented to Dr. Bexfield, on

behalf of the composers, complete scores of Mr. Jackson's *Deliverance of Israel*, and Mr. Glover's oratorio, *Jerusalem*. The chairman announced the possession of a sum entrusted to him for another prize-glee.

ISLINGTON SUBSCRIPTION CONCERTS.—On Tuesday evening, Dec. 14th, Messrs. Wesley and Shoubridge gave the first of a series of four glee and madrigal performances, at the Concert-rooms, Upper-street, Islington. Miss Measant, Miss Wells, Mr. T. Young, Mr. Montem Smith, Mr. Lawler (and a madrigal choir of about thirty voices), were the performers. Mr. Wesley played two pieces from Mendelssohn's "Lieder ohne Worte."

THE LATE HEREFORD FESTIVAL.—We are informed by a correspondent, whose authority is indisputable, that the collection for the charity amounted to £900, a much larger sum than was expected.

CHATHAM.—A correspondent from Chatham thus writes:—"Every town now has its amateur musical classes. I had the pleasure of attending one established in this town, and heard its performance at the Schoolroom. The first part comprised a selection from the *Messiah*. Mr. Whitehead then gave a most interesting explanation of the science of music, and musical sounds; after which, a further selection from the oratorios of *Samson* and *Judas Maccabaeus* was performed. The class I refer to is under the leadership of Mr. Wiffin, and the entire performance was highly creditable both to his talent and that of the members of the class."

MANCHESTER.—The St. Cecilia Choral Society held its first general meeting on the 5th of November. We extract the following paragraph from the prospectus, to shew the object and intention of the Society:—"The committee have much pleasure in reporting to this meeting, that the society now established for the practice of choral music, consist of 116 singing members. They consider this circumstance to afford strong evidence that the want of such an association is felt in Manchester, and that the opportunity, which we fortunately possess of securing the assistance and guidance of so distinguished an artist as Mr. Hallé, is properly appreciated here."

BURY CHORAL CONCERTS.—The second concert of the first season was held on the 28th ult., in the Town Hall. The principal vocalists were Mrs. Sunderland, Mr. Edward Spark, and Mr. Wrigley; Mr. R. Hacking, jun., was the pianist and conductor.

LYNN MUSICAL UNION.—The reputation of this popular society was more than sustained in the second soirée of their second season, held on Thursday night, at the Albion-hall, before a crowded audience of the members and their friends. In their second programme, as in the first, the management have fully redeemed their pledge to give at each concert a grand choral work, as nearly complete as their resources would allow, and they could hardly have better catered for their audience than by selecting the ever popular *Creation*, by Haydn. We cannot refrain from singling out for especial commendation, the Rondo by Mendelssohn, performed by Mr. George Sothern, with orchestral accompaniments. A more judicious and musician-like selection could not have been made by a society which like this aims at the elevation of musical taste; and we must thank Mr. Sothern as well for his selection, as for the appreciation shown in his intelligent execution of this beautiful work.—*Abridged from the "Lynn Advertiser."*

LEEDS.—The Madrigal and Motet Society gave an interesting evening on the 24th Dec., of carols and other Christmas music. The society has the advantage of Mr. W. Sparks as its conductor.

GOLOCESTER CHORAL SOCIETY.—The members of this society gave a performance of sacred music on the 2nd of December. A selection from *Elijah*, and a miscellaneous

part, comprised the entertainment. The selection from *Elijah* was preceded by "The Dead March" in *Saul*. The performance was under the direction of Mr. Amott.

MEYERBEER.—The committee of the Dublin Exhibition for 1854 have applied to Meyerbeer to furnish them with an ode to be performed upon the inauguration of their scheme.

ROSSINI.—This distinguished composer has recently accepted the presidentship of the Cercle Lyrique, at Marseilles.

ROYAL ACADEMY OF MUSIC.—KING'S SCHOLARSHIP EXAMINATION.—The examination of the candidates for the vacant king's scholarship took place at the above institution on Monday last. The board of examiners consisted of Mr. Potter (principal), Sir Henry Bishop, Messrs. Goss, Lucas, Sterndale Bennett, Blagrove, and Howell. The successful candidates are, Miss Janet Aylward, and Mr. Henry Baumer. The young lady is sister to Mr. W. H. Aylward, who was elected to the king's scholarship in 1850. The following were especially noticed:—Miss Rosina Bentley, and Mr. Louis Schroeder. The following received high commendation:—Misses Sadler, Spiller, Matilda Hales, R. P. Lyne, S. Marie James, and Eliza Ann Hughes; and Messrs. J. W. Pew, W. Pettit, and T. Watson. The number of candidates was thirty-six in all, of which only half were pupils of the institution, the others comprising aspirants for this high academical honour from all parts of the kingdom.

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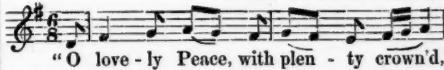


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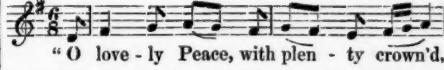


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